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RENOIR

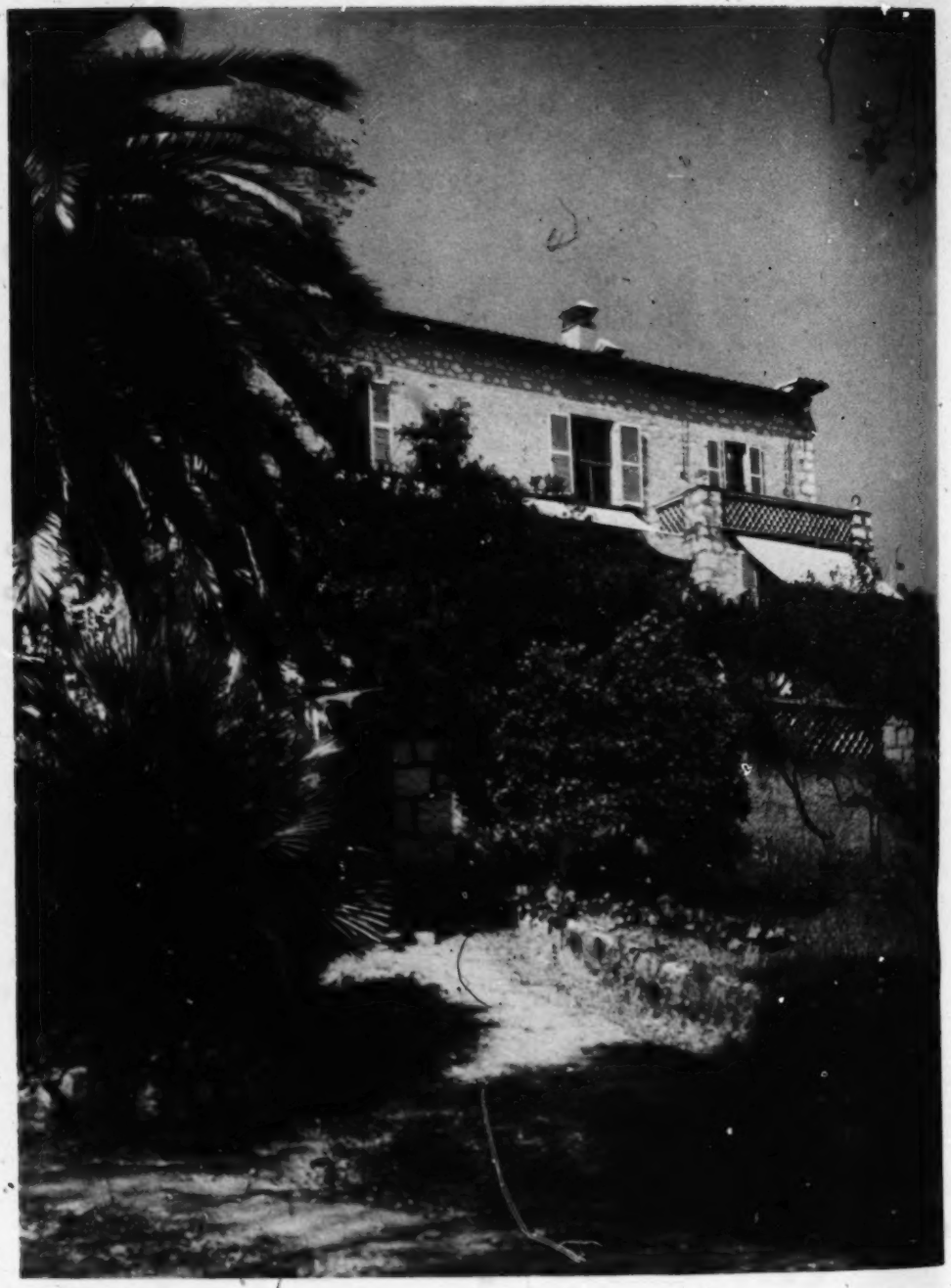
MARLBOROUGH

200. B.M.

Cover : *La Danse*, 1883 (No. 50)

PIERRE-AUGUSTE RENOIR

1841-1919



Renoir's House and Garden at Cagnes-sur-Mer

Photo by courtesy of "The Times"

MAY-JUNE, 1956

RENOIR

AN EXHIBITION OF PAINTINGS FROM
EUROPEAN COLLECTIONS

IN AID OF

THE RENOIR FOUNDATION

MARLBOROUGH
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THE RENOIR FOUNDATION

An international organisation with the object of raising funds for the acquisition of Renoir's house and garden at Cagnes-Sur-Mer.

Renoir's property, *Les Colettes*, at Cagnes-Sur-Mer covers 2½ hectares (approx. 4 acres) and consists of a garden, and two houses : the old farm which he often painted, and the house which he had constructed. They are both in a good state of preservation. The garden is planted with extremely old olive trees. The whole property can be acquired for 32,000,000 francs. (It would fetch more if the estate were divided into lots : an offer of 14,000,000 francs has been made for half the garden excluding the two houses.) In order to avoid taxation, it is probable that the house and garden will become the property of an official organisation, and be administered by a board of trustees.

If the property is preserved as a national monument it will be open to visitors. An entrance fee will cover the upkeep. Renoir died in the house ; the garden where so many of his later pictures were painted was laid out by himself as an open-air studio, and planted expressly in order to achieve the effects he desired. *The object would be to open the whole property to painters of every nationality, who could come and paint there.* If enough money were raised, a house would be built in the corner of the garden where visitors could be put up.

Renoir was French but belongs to the world. It is therefore the duty of all interested in the arts of whatever nationality to pay tribute to, and uphold, his memory.

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Preface

Impressionism and the painting that immediately followed it was apt to attract progressive people, like the good Doctor Gachet, with his passionate belief in the infallibility of medicine, his enthusiastic membership of the *Société d'autopsie mutuelle*, and his idea that he could invariably predict when and from what disease his friends would die. Among the painters themselves Camille Pissarro entertained advanced political beliefs and his temporary conversion to divisionism seems to have come about because he believed this method was another step in the progress of art. But Renoir refused to take Dr. Gachet's pills and preferred the past to the present, so much so that he was persuaded to write a preface to a translation of Cennino Cennini's treatise in which he spoke of all the advantages that the artists of the fourteenth century had over those of his own time. There were moments, indeed, when it might have been thought that this was William Morris talking rather than one of the great impressionists, though no works of art could, of course, be more unlike than the products of Renoir's studio and what came out of Hammersmith or Kelmscott. Modern mass-production, Renoir would explain, accounted for the ugliness of modern furniture ; no one knew how to make a chair because one man would make the legs, another the seat, and so on. He held that everything until the end of the eighteenth century was beautiful, whether in castle or cottage, but that everything after was ugly.

He was a passionate admirer of medieval as well as of more ancient art and he spoke of the painters of Giotto's time in terms that might have been used by any pre-Raphaelite ; these artists were inspired, he said, by faith, and it was for this reason that all their works had "ce caractère de noblesse et de candeur." He was even a handicraftsman ; having lost as a young man his job of painting on china because of the invention of mechanical methods of applying decoration, he set to work in old age to revive the art of the old French potters and put up a kiln in his garden for the manufacture, exclusively, of useful china.

Renoir's nostalgia for the past inevitably drove him, after he had been relieved of all financial anxiety by the success of his exhibition of 1892, out of Paris, where he had been brought up, and into the country. He wanted nothing more than the rich and placid Burgundian countryside round Essoyes, "la douce France", or the Provençal landscape of Cagnes, where he wintered for the sake of his health. Even in Burgundy, no doubt, modern civilization might occasionally intrude ; there was the sawmill at Essoyes, devastating, as he pointed out whenever a tree-trunk was carried past his house, the woods of the neighbourhood, and making it a place of noisy torment. But he could and did avoid going near the mill, and in Provence there was even more temptation to turn his back on the present. He drew and painted the Roman triumphal arches of Miramas, and he turned, as he had once before turned at the beginning of his career as an artist, to subjects drawn from ancient mythology, the Judgement of Paris, Chloe, or river nymphs ; he made sketch after sketch for an Oedipus Tyrannus. The most flattering observer of its everyday life that the nineteenth century ever had now closed his eyes to everything that was not Arcadian.

He had long before turned his back on impressionism when he observed the beauty of Ingres as he was copying Delacroix's *Jewish Marriage* in the Louvre and kept on having his eye caught by the portrait of Mme. Rivière near at hand ; this experience and afterwards his admiration of the Raphaels in Rome followed by a visit to Pompeii converted him for the time being to a sharp outline and a precise definition of every form. But gradually, towards the end of the 'eighties, Renoir returned to the atmospheric painting of his earlier period and to light and free strokes of the brush. He was not a man who could for long model himself on the style of another artist as when he tried to draw like Ingres, or, as he so strangely did in one half of *Les Parapluies* in 1879, to paint like Cézanne. What is more, though he greatly admired many nineteenth-century artists and for that matter several twentieth century ones—he spoke highly of Matisse and the Douanier Rousseau and explained their early unpopularity by saying that the public is always repelled by true painting—he still had a notion that all painting had really gone astray after the eighteenth century. It was necessary, he thought, to learn the alphabet of painting all over again ; the old method of painting with transparent glazes which persisted down to the time

of David had been forgotten. The impressionists, of course, used broken touches of opaque colour and even Corot mixed white with every colour he used, but Renoir, still more in his late than in his early period, used something like the method of the old masters ; it is not only the sentiment but also the technique that makes many of his later works resemble the art of the eighteenth-century French painters. After quickly brushing in the outlines of the subject, usually, in light red, he would equally quickly rub over the canvas with pure colours much diluted with turpentine, producing at this stage a vague and shimmering effect, not altogether unlike some of Turner's slighter water-colour sketches. The turpentine was allowed to dry and then at a second sitting he would add glazes, transparent washes with more oil in them and stronger in colour. Little by little he would make the forms more precise, but always enriching, not obliterating, the underlying colour. It is easy to see why late Renoirs may be found at every stage of enrichment and elaboration, some barely more than a sketch, others very finely wrought and with a great complexity of glazing ; how much Renoir chose to work on any given picture depended entirely on whether he felt he had got what he wanted at any given stage, and, as he himself said, no one except himself could possibly know whether one of his pictures was finished or not. Among the slighter, but not the least beautiful, of his later works, are landscapes or views of his garden in which all the masses become fluid or vaporous, with an accent noted sharply here and there. Though opposed in principle to open-air painting he could not resist the warmth and benignity of the Provençal countryside or Bugundy in the summer, and after he had been crippled by gout he had himself taken about in an invalid chair, with a maidservant following behind to hold his painting materials, in search of a subject. When he found one he would paint it very quickly and lightly ; this was his recreation and he had earned the right, he said, more or less in apology for the slightness of these works and for his indulgence in the abhorrent impressionist practice of working out of doors, "de flâner un peu."

The colour in these late landscapes, no less than in his figure and still-life paintings, was very much Renoir's own invention. Even in his impressionist period he was much less tied to the actual colour of things, less ready to act as a recording instrument, than others of the school. Thus when he painted violet or blue shadows this was not so much because he thought he had made an important

discovery about the colour of shadows when the sun is shining as because he wanted to get violets and blues into the picture. He had, as a consistent impressionist could hardly do, his favourite colour schemes and would explore their possibilities in a whole series of pictures and over a considerable period of time. Thus when Vollard wanted Renoir to paint his portrait Renoir agreed to do so on condition that Vollard wore a blue suit of the right colour, the same sort of blue that he had used in an earlier portrait. Vollard kept on buying blue suits, but each time he turned up wearing one it was not quite the right colour. In his last period Renoir was, of course, much pre-occupied with reds, or pinks, and greens, sometimes muted, sometimes of the utmost brilliance. They are colours, it may be noted, which also appear, though Renoir inevitably made his individual modifications of them, in the more decorative paintings of the eighteenth century.

Renoir lived for pleasure, and his principal pleasure happened to be painting. It was once said of him that he never did any serious painting, he was always enjoying himself. He himself, even when the gout caused him most suffering, took the view that everything was really all right so long as he could go on with his work. Without it, he would have been miserable, but with it he could enjoy everything else ; the simple pleasures were enough for him, natural beauty without such extravagances as the Alps offer, the healthy bustle of family life, village conversation. His was the guiltless and moderate hedonism which seems to have been far commoner and more easily achieved in the eighteenth than in the nineteenth century. His literary tastes are of considerable importance as a guide to his character, whether as an artist or as a man ; he detested over-emphasis and sentimentality, Victor Hugo because he had made the French forget how to talk simply, and *La Dame aux Camélias* as a piece of sentimental frippery. It is really very much to the credit of the taste of the twentieth century that Renoir, on the evidence of the number of coloured reproductions of his work that have been made and the number of postcards of *Les Parapluies* which are sold in the National Gallery, should at the present time be the most generally popular of all nineteenth-century French painters.

ALAN CLUTTON-BROCK
Slade Professor of Fine Art in the University of Cambridge

Maternité 1885

No. 9

La Seine à Argenteuil 1873 No. 1

Catalogue

Paintings

1 LA SEINE À ARGENTEUIL 1873
Canvas : $18\frac{1}{2} \times 22$ ins. (47×56 cm.)
Signed lower right and dated 73
Collection : Private Collection, England
Exhibited : 1947, Arts Council of Great Britain, "French Paintings from Mr. Peto's Collection", Cat. No. 20
1949-50, Royal Academy of Arts, "Landscape in French Art", Cat. No. 276
Literature : J. Meier-Graefe, *Renoir*, Leipzig, 1929, reprod. Pl. 59, p. 63.
Illustrated above

2 PAYSAGE 1873
Canvas : $13 \times 18\frac{1}{4}$ ins. (33×46.5 cm.)
Signed lower right. Painted 1873
Collections : Maurice Bernheim
Private Collection, England

. La Loge 1874 No. 3

3 LA LOGE 1874

Canvas : 31½ × 25 ins. (80 × 64 cm.)

Signed lower left, and dated 74

Collections : Samuel Courtauld, London
Home House Trustees

Exhibited : 1874, Paris, First Impressionist Exhibition, No. 142

Literature : C. Roger-Marx, *Renoir*, Paris, 1933, reprod. p. 39
W. Pach, *P. A. Renoir*, 1951, reprod. in colour, p. 47
M. Florisoone, *Renoir*, Paris, 1937, reprod. pl. 87
G. Rivière, *Renoir et ses amis*, Paris, 1921, reprod. p. 17
J. Meier-Graefe, *Renoir*, Leipzig, 1929, reprod. opp. p. 12
D. Cooper, *The Courtauld Collection, A Catalogue and Introduction*, London, 1954, No. 51 (pp. 108 and 109), reprod. pl. 41. The entry contains a definitive list of exhibitions and bibliographical references

Illustrated above

La Côte Bretonne, bateaux de pêche 1878 No. 4

4 LA CÔTE BRETONNE, BATEAUX DE PÊCHE 1878
Canvas : $10\frac{7}{8} \times 18$ ins. (28×46 cm.)
Signed lower left. Painted 1878
Collection : Durand-Ruel, Paris
Illustrated above

5 PAYSAGE DE RIVIÈRE c. 1879
Canvas : $21 \times 25\frac{1}{2}$ ins. (54×65 cm.)
Signed lower left. Painted c. 1879
Collections : A. Kann, Paris
Galerie Wildenstein, Paris
Private Collection, Switzerland
Exhibited : 1943, Zürich, Kunsthaus, "Ausländische Kunst in Zürich" (July-Sept.), No. 656
Illustrated opposite

6 CAPO DI MONTE SORRENTE 1881
Canvas : $20\frac{5}{8} \times 25\frac{1}{2}$ ins. (53×65 cm.)
Signed lower right and dated 81
Collections : Durand-Ruel
Private Collection, France
Illustrated opposite

Capo di Monte Sorrente 1881 No. 6

Paysage de Rivière c. 1879 No. 5

Place de la Trinité 1882 No. 7

7 PLACE DE LA TRINITÉ 1882

Canvas : $17\frac{1}{4} \times 20\frac{3}{4}$ ins. (44 × 53 cm.)

Signed lower right. Painted 1882

Collections : A Rothermund, Dresden
Durand-Ruel, Paris
Dr. A. Lewin, Guben
H. Bopp von Oberstadt
Private Collection, Switzerland

Exhibited : 1933-34, Rotterdam, Boymans Museum, "Schilderijen van Delacroix tot Cezanne en Vincent van Gogh", (Dec.-Jan.), Cat. No. 70
1950, Zürich, Kunsthaus, "Europäische Kunst 13.-14 Jhd." (June-Aug.), Cat. No. 27.
1954, Essen, Folkwang-Mus., "Werke der franz. Malerei und Graphik des 19. Jahds.", Cat. No. 84

Literature : Meier-Graefe, *Renoir*, Leipzig, 1929, p. 163, Pl. 145.
Reprod. in Cat. of Exhibition, Boymans Museum, Rotterdam (see above), Pl. XVIII.

Illustrated above

L'Algerienne et son enfant 1882 No. 8

8 L'ALGERIENNE ET SON ENFANT 1882
Canvas : $16\frac{1}{8} \times 12\frac{1}{2}$ ins. (41 × 32 cm.)
Signed lower right. Painted 1882
Collections : Durand-Ruel
Private Collection, France
Illustrated above

9 MATERNITÉ 1885
Canvas : $29\frac{1}{4} \times 23\frac{3}{8}$ ins. (75 × 59 cm.)
Signed lower right and dated '85
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 1
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 1
Literature : Meier-Graefe, *Renoir*, Leipzig, 1929, p. 246, pl. 186
Illustrated p. 15

La Coiffure 1888 No. 10

LIBRARY

Paysage, vue de Mourillon 1890 No. 11

10 LA COIFFURE 1888
Canvas : $32 \times 22\frac{3}{4}$ ins. (81.5 × 58 cm.)
Signed lower right. Painted 1888
Collection : Durand-Ruel
Exhibited : 1912, Berlin, Cassirer Gallery, Cat. No. 16
1953, London, Marlbrough Fine Art Ltd., "European Masters" (Nov.-Dec.), Cat. No. 21
1955, Rome, Palazzo delle Esposizione, "Mostra di Capolavori della pittura Francese dell' Ottocento" (Feb.-March), Cat. No. 94, Illus. Pl. 75
1955, Florence, Palazzo Strozzi (April-May), Cat. No. 92, Pl. No. 174
Literature : M. Florisoone, *Renoir*, Paris, 1927, p. 105 (colour)
M. Drucker, *Renoir*, Paris, Ed. Tisné, 1944, p. 203, pl. 91
Illustrated opposite

11 PAYSAGE, VUE DE MOURILLON 1890
Canvas.: $18 \times 21\frac{3}{4}$ ins. (46 × 56 cm.)
Signed lower right. Painted 1890
Collections : Durand-Ruel
Private Collection, Switzerland
Illustrated above

Jeune Fille portant une corbeille de fleurs c. 1890 No. 12.

12 JEUNE FILLE PORTANT UNE CORBEILLE DE FLEURS
c. 1890
Canvas : $31\frac{5}{8} \times 23\frac{3}{4}$ ins. (80 × 60 cm.)
Signed lower right. Painted c. 1890
Collection : Private Collection, London
Closely related to the painting from the Durand-Ruel collection (cf. Rivière, op. cit., reprod. opp. p. 158, and Meier-Graefe (op. cit.), p. 227, pl. 220.)
Illustrated above

Jeune Fille étendue dans l'herbe c. 1890 No. 13

13 JEUNE FILLE ÉTENDUE DANS L'HERBE c. 1890
Canvas : $21\frac{1}{2} \times 25\frac{3}{4}$ ins. (55×65.5 cm.)
Signed lower left
Collection : Private Collection, London
Illustrated above

14 TÊTE DE GABRIELLE c. 1895
Canvas : 9×8 ins. (23×20 cm.)
Collection : Private Collection, England
Exhibited : 1953, Edinburgh and London, "Renoir", Exhibition arranged jointly by the Royal Scottish Academy and the Arts Council of Great Britain and sponsored by the Edinburgh Festival Society, Cat. No. 26

Pivoines dans un vase

No. 15

15 PIVOINES DANS UN VASE c. 1895
Canvas : $21\frac{3}{8} \times 17\frac{3}{8}$ ins. (55 × 45 cm.)
Painted c. 1895
Collections : Durand-Ruel
Private Collection, France
Illustrated above

16 LES PIVOINES c. 1895
Canvas : $16\frac{1}{4} \times 12$ ins. (41 × 31 cm.)
Signed lower right. Painted c. 1895
Collection : Private Collection, Switzerland
Exhibited : 1951, London, Marlborough Fine Art Ltd., "French Masters" (June-July), Cat. No. 44, reprod.

La Musique (1) 1895 (2) Nos. 17 and 18

17 LA MUSIQUE (1) 1895
Canvas : 89×16 ins. (127×41 cm.)
Signed lower right. Painted 1895
Collections : Durand-Ruel
Private Collection, Switzerland
Literature : Meier-Graefe, (op. cit.), p. 278, pl. 240
Illustrated above

18 LA MUSIQUE (2) 1895
Canvas : 89×16 ins. (127×41 cm.)
Signed lower right. Painted 1895
Collections : Durand-Ruel
Private Collection, Switzerland
Literature : Meier-Graefe, (op. cit.), p. 278, pl. 239
Illustrated above

Jean Renoir dessinant 1901 No. 20

19 POMMES c. 1898
Canvas : $9\frac{1}{2} \times 15\frac{3}{4}$ ins. (24×40 cm.)
Signed lower right. Painted c. 1898
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 23
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 23.

20 JEAN RENOIR DESSINANT 1901
Canvas : $19 \times 22\frac{1}{2}$ ins. (47×57 cm.)
Signed lower right and dated '01
Collection : Private Collection, England
Exhibited : 1953, London, Tate Gallery, "Renoir", Exhibition arranged jointly by the Arts Council of Great Britain and the Edinburgh Festival Society (Sept.-Oct.), Cat. No. 46a
Literature : G. Rivière, (op. cit.), reprod. p. 114 (dated 1888) *Illustrated above*

Jeune Femme adjustant son corsage No. 21

21 JEUNE FEMME ADJUSTANT SON CORSAGE c. 1900-5
Canvas : $21\frac{3}{8} \times 18$ ins. (55×46 cm.)
Signed lower left. Painted c. 1900-5
Collections : Durand-Ruel
Private Collection, France
Illustrated above

22 MADAME GASTON BERNHEIM 1901
Canvas : $25\frac{1}{2} \times 21\frac{1}{2}$ ins. (65×55 cm.)
Signed lower right and dated '01
Collection : Glasgow Art Gallery, McInnes Bequest
Exhibited : 1943, Glasgow Art Gallery, "Spirit of France", Cat. No. 47
1944, Edinburgh, National Gallery of Scotland, "A Century of French Art"
Literature : Scottish Art Review, 1946, Vol. I, No. 1, repr. p. 21 ; and 1953, Vol. IV, No. 3, repr. p. 19

Gabrielle et coco 1902 No. 23

23 GABRIELLE ET COCO 1902

Canvas : $16 \times 12\frac{3}{4}$ ins. (41 × 32.5 cm.)

Painted 1902

Collections : A. Vollard, Paris
A. Skira, Geneva
Léon Monet-Mermod, Lausanne
Galerie Aktuyryus, Zürich
Private Collection, Switzerland

Exhibited : 1950, Zürich, Kunsthaus, "Ausländische Kunst in Zürich" (July-Sept.), Cat. No. 27.

Literature : A. Vollard, *Tableaux, pastels et dessins de P. A. Renoir*, Paris, 1918, Pl. 163
A. André, *L'atelier de Renoir*, Paris, 1931, No. 169
D. Rouart, *Renoir*, Geneva, 1954, illus. p. 85.
Illustrated above

Tête de coco en bleu 1904 No. 24

24 TÊTE DE COCO EN BLEU 1904
Canvas : $11\frac{1}{2} \times 9\frac{1}{8}$ ins. (29.2 × 23 cm.)
Signed top left. Painted 1904
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 43
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 43
Illustrated above

Le bébé à la cuiller 1905 No. 25

25 LE BÉBÉ À LA CUILLER 1905

Canvas : $15\frac{3}{8} \times 13\frac{7}{8}$ ins. (39 × 35 cm.)

Signed top left. Painted 1905

Collection : Private Collection, Paris

Exhibited : 1939, San Francisco, U.S.A., International Exhibition (Feb.-Dec.)
1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 37
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 37

Literature : G. Rivière, (op. cit.), reprod. p. 194
Illustrated above

Coco écrivant 1905 No. 26

26 COCO ÉCRIVANT 1905

Canvas : $15\frac{3}{8} \times 12\frac{1}{8}$ ins. (39 × 31 cm.)

Signed top right and dated 05

Collection : Private Collection, Paris

Exhibited : 1939, San Francisco, U.S.A., International Exhibition (Feb.-Dec.)
1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 33, reprod. on cover
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 33, reprod. on cover

Literature : J. Meier-Graefe, *Renoir*, Leipzig, 1929, reprod. pl. No. 301, p. 281
Illustrated above

Portrait de Ph. G., enfant 1906 No. 27

27 PORTRAIT DE PH. G., ENFANT 1906

Canvas : $15\frac{3}{8} \times 12\frac{1}{8}$ ins. (39 × 31 cm.)

Signed top right. Painted 1906

Collection : Private Collection, Paris

Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 53
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 53

Literature : G. Rivière, (op. cit.), reprod. p. 205
Illustrated above

Vue de la Poste 1907

No. 29

28 VUE DE LA POSTE 1906
Canvas : $12\frac{1}{4} \times 18\frac{1}{4}$ ins. (31×46 cm.)
Signed lower right. Painted 1906
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 48
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 48
Literature : G. Rivière, (op. cit.), reprod. p. 202

29 VUE DE LA POSTE 1907
Canvas : $8\frac{3}{8} \times 15\frac{1}{4}$ ins. (21.5×38.5 cm.)
Signed lower left. Painted 1907
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 31
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 31
Illustrated above

La Femme au bouquet 1907 No. 30

30 LA FEMME AU BOUQUET 1907
Canvas : $21\frac{1}{4} \times 26$ ins. (53.5 × 66 cm.)
Signed lower left. Painted 1907
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 47
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan. April), Cat. No. 47
Literature : G. Rivière, (op. cit.), reprod. p. 257 (dated 1917)
Illustrated above

31 FRAISES 1908
Canvas : $8\frac{3}{4} \times 11\frac{1}{2}$ ins. (23 × 29.2 cm.)
Signed top left. Painted 1908
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 29
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 29

Femme à l'éventail 1908

No. 32

32 FEMME À L'ÉVENTAIL 1908
Canvas : $25\frac{7}{8} \times 21$ ins. (66 × 54 cm.)
Signed top right. Painted 1908
Collections : Durand-Ruel
Private Collection, Switzerland
Literature : W. Pach, *Renoir*, London and New York, 1951, described p. 100, reprod. in colour facing
Illustrated above

33 OLIVIERS 1909
Canvas : $7\frac{3}{4} \times 15$ ins. (19 × 38 cm.)
Signed lower left. Painted 1909
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 30
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 30

Les roses au rideau bleu 1908 No. 34

34 LES ROSES AU RIDEAU BLEU 1908
Canvas : $18\frac{3}{4} \times 21\frac{7}{8}$ ins. (48 × 55.5. cm.)
Signed lower left. Painted 1908
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 44
1955, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 44
Illustrated above

35 LES NÉFLIERS 1908
Canvas : $9\frac{7}{8} \times 17$ ins. (25 × 43 cm.)
Signed lower right. Painted 1908
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie, Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 14
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 14

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L'arbre près de la ferme 1909

No. 36

36 L'ARBRE PRÈS DE LA FERME 1909
Canvas : $18\frac{1}{2} \times 22$ ins. (47×56 cm.)
Signed lower right. Painted 1909
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 2
1956, Düsseldorf, Kunsthalle, "Renoir," (Jan.-April), Cat. No. 2
Literature : G. Rivière, (op. cit.), reprod. in colours opp. p. 258
Illustrated above

37 LE JARDIN DES COLLETTES 1909
Canvas : $10\frac{1}{4} \times 11\frac{1}{2}$ ins. (26×29.5 cm.)
Signed lower left. Painted 1909
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 38
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 38

Les femmes aux chapeaux 1910 No. 38

38 LES FEMMES AUX CHAPEAUX 1910

Canvas : 25¼ × 20⅝ ins. (64 × 53 cm.)

Signed lower left. Painted 1910

Collection : Private Collection, Paris

Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 40
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 40

Literature : J. Meier-Graefe, *Renoir*, Leipzig, 1929, reprod. p. 327, French ed. reprod. p. 195
G. Rivière, *Renoir et ses amis*, Paris, 1921, reprod. opp. p. 210
M. Drucker, *Renoir*, Paris, 1944, No. 147, reprod.

This painting was at one time entitled "Claude Renoir et les deux servantes"

Illustrated above

La Ferme des Collettes 1910

No. 39

39 LA FERME DES COLLETTES 1910
Canvas : 16¼ × 21½ ins. (41 × 54.5 cm.)
Signed lower left. Painted 1910
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 34
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 34
Illustrated above

40 LA GRENADE 1911
Canvas : 8⅜ × 14¾ ins. (21.3 × 37.5 cm.)
Signed top right
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 11
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 11
Literature : G. Rivière, (op. cit.), reprod. in colour opp. p. 196

Citrons et pot 1911 No. 41

41 CITRONS ET POT 1911
Canvas : $8\frac{3}{8} \times 14\frac{5}{8}$ ins. (21.5 × 37 cm.)
Signed top left. Painted 1911
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 12
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 12
Illustrated above

42 JEUNE FILLE EN BLEU 1912
Canvas : oval $14\frac{1}{4} \times 12\frac{3}{4}$ ins. (36 × 32.5 cm.)
Signed centre left. Painted 1912
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 20
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 20

Femme accroupie 1913

No. 44

43 FEMME AU COIN DU POÊLE 1912
Canvas : 18¼ × 20 ins. (46 × 51 cm.)
Signed lower left. Painted 1912
Collection : Private Collection, England
Exhibited : 1953, Edinburgh and London, "Renoir", Arts Council of Great Britain, Cat. No. 23
Literature : A. André, *L'Atellier de Renoir*, Paris, 1931 ; Vol. II, pl. 143, No. 443.

44 FEMME ACCROUPIE 1913
Canvas : 12 × 13 ins. (30.5 × 33 cm.)
Signed lower left. Painted 1913
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 18
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 18
Illustrated above

La Liseuse rose 1915 No. 45

45 LA LISEUSE ROSE 1915
Canvas : $16\frac{1}{8} \times 20\frac{1}{8}$ ins. (41 × 51 cm.)
Signed top left. Painted 1915
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 7
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 7
Illustrated above

46 PORTRAIT DE MAURICE GANGNAT 1916
Canvas : $18\frac{1}{2} \times 15\frac{1}{4}$ ins. (46 × 38.5 cm.)
Signed top right and dated 1916
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 52
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 52
Literature : G. Rivière; (op. cit.), reprod. p. 210

La Liseuse blanche 1916

No. 47

47 LA LISEUSE BLANCHE 1916
Canvas : $18\frac{1}{2} \times 20\frac{1}{8}$ ins. (47 × 51 cm.)
Signed lower left. Painted 1916
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 8
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 8
Literature : G. Rivière, (op. cit.), reprod. p. 31
Illustrated above

48 ROSES 1916
Canvas : $14\frac{3}{8} \times 21\frac{1}{2}$ ins. (36.5 × 54 cm.)
Signed top left. Painted 1916
Collection : Private Collection, Paris
Exhibited : 1955, Paris, Galerie Durand-Ruel, "Renoir" (July-Sept.), Cat. No. 22
1956, Düsseldorf, Kunsthalle, "Renoir" (Jan.-April), Cat. No. 22

Drawings

49 LES DEUX SŒURS — MLLES. LEROLLE c. 1880
Pastel : $31\frac{1}{2} \times 25$ ins. (80×64.5 cm.)
Signed. Executed c. 1880
Collections : Durand-Ruel, Paris
M. Federer, Prague
M. Coutot, Paris
Private Collection, England

50 LA DANSE 1883
Crayon drawing : $8\frac{1}{2} \times 4\frac{1}{4}$ ins. (21.5×11 cm.)
Signed top right with initial
Collections : A. Vollard, Paris
Private Collection, London
Exhibited : 1953, London, Marlborough Fine Art Ltd. "European Masters" (Nov. - Dec.), Cat. No. 20. Illus. p. 43
Literature : A. Vollard, *Tableaux, Pastels et dessins de P. A. Renoir*, Paris, 1918, No. 161, reprod.
A Painting of the same subject entitled "La Danse à Bougival," 1883, is exhibited in the Museum of Fine Arts, Boston (Mass.)
Illustrated on cover

Tête de femme au chapeau de paille 1884 No. 51

51 TÊTE DE FEMME AU CHAPEAU DE PAILLE 1884
Charcoal : $22\frac{1}{8} \times 17\frac{1}{4}$ ins. (57×44 cm.)
Signed lower right. Executed 1884
Collections : Durand-Ruel
Private Collection, France
Literature : G. Rivière, (op. cit.), reprod. as cover
Illustrated above

Mère et enfant c. 1885 No. 52

52 MÈRE ET ENFANT c. 1885
Sanguine drawing on canvas : 29×24 ins. (74×61 cm.)
Signed lower right
Collection : A. Vollard, Paris

A study for one of the paintings of this subject c. 1885-86 (cf. No. 9)

Illustrated above

Les baigneuses au crabe c. 1897

No. 53

53 LES BAIGNEUSES AU CRABE c. 1897
Pastel : 18 × 24 ins. (46 × 61 cm.). *Executed c.* 1897
Collections : A. Vollard Paris
Private Collection, U.S.A.
Illustrated above

Sculpture

54 COCO (CLAUDE RENOIR) 1907
Bronze medallion : $8\frac{3}{8}$ ins. diam. (22 cm.)
Edition Hodebert, Paris, and Flechtheim, Berlin
Signed centre right
Collection : Private Collection, London
Literature : P. Haesaerts, *Renoir sculpteur*, Cat. No. I, reprod. pl. III
Executed entirely by Renoir himself as a decoration for the fireplace of his dining room at Cagnes

55 LE FEU ou LE PETIT FORGERON ACCROUPI 1916
Bronze : 13×11 ins. (33×28 cm.)
Edition Vollard, Paris
Signed on left of base
Collection : Private Collection, London
Literature : P. Haesaerts, (op. cit.), Cat. No. 19, reprod. plates XXVIII and XLIII

Catalogue—Additions

Paintings

56 BORDS DE LA SEINE À CHAMPROSAY c. 1875

Canvas : $21\frac{1}{2} \times 25\frac{7}{8}$ ins. (54.5 × 65.5 cm.)

Signed lower right. Painted c. 1875

Collection : G. Caillebotte, by whom it was bequeathed to the French State in 1893
Musée du Louvre

Lent by the MUSÉE DU LOUVRE to the French Committee of the Renoir Foundation

57 JEUNE FILLE ASSISE 1909

Canvas : $25\frac{3}{4} \times 21\frac{1}{2}$ ins. (65.5 × 54.5 cm.)

Signed lower right. Painted 1909

Collection : Camondo
Musée du Louvre

Literature : J. Meier-Graefe, (op. cit.), reprod. p. 368, French ed. reprod. p. 181
M. Florisoone, (op. cit.), reprod. p. 56
M. Drucker, (op. cit.), reprod. in colour pl. 148
Cat. no. 148 as "Gabrielle assise sur une chaise"
G. Jedlicka, *Renoir*, Berne 1947, reprod. pl. 50
L'Art Vivant, July 1933, reprod.

Lent by the MUSÉE DU LOUVRE to the French Committee of the Renoir Foundation

58 FEMME NUE COUCHÉ SUR UN DIVAN VERT 1919

Canvas : $18\frac{1}{2} \times 22\frac{1}{4}$ ins. (50 × 58 cm.)

Signed lower right. Painted 1919

Literature : A. André, *L'atelier de Renoir*, Paris 1931, Vol. II, reprod. pl. 221, no. 696

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